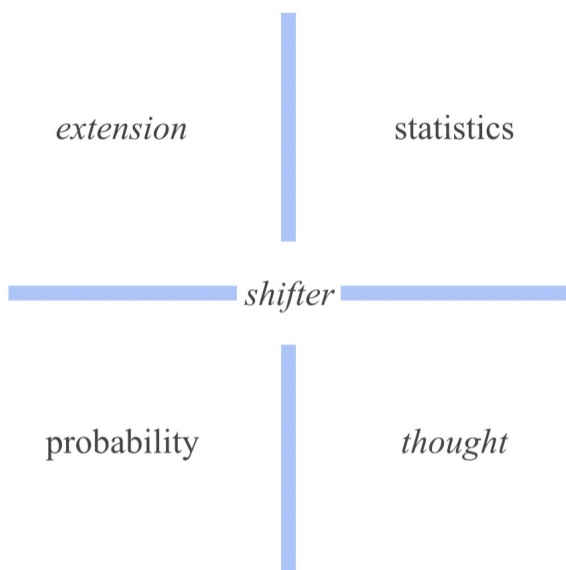Detail from Ultima Thule by TAPIO WIRKKALA at the EMMA (Espoo Museum of Modern Art) museum outside Helsinki. Here: modelling archive usership as a non-repetitive series.

If we consider two states of human being—work and dream—they are related: though they are *not* the same, they are *similar*. They both differ in each their way from the daily state of mind in which we maintain a certain distance (being at *wait*, and with a deferring attitude), whilst we may also seek the specific mediations between dream and work (e.g. in *art*). When a specific mediation is achieved, we can let go of waiting. Deference is standing in the difference. Achieving a *specific* mediation turns the page. Dream, work, deference and mediation: *same*, *similar*, *different* & *other*.

With imagination and images it is also like this: they are related, but they are *not* the same. They are *similar* and the difference between between them can be elaborated and become *specific*: when the relation between imagination and image becomes specific, we can say that the image is *in motion*. In the *meantime* the attention is deferring. The image triggers the imagination differently than the object: it cuts us loose from the object. When it is mediated—described, or set in motion —it reconnects. In the meantime we have moved along, and decided/determined *whereto*.

If we now move to an archival setting we will have the opportunity to discuss aspects of the loop, or swirl, above in a trans-individual setting where people are connected to each other through a variety of mediations: that is, the same cycle of connected transitions, but different levels of maturity. These three levels are: **1)** *in medias res* [first nature]; **2)** *in limine* [second nature]; **3)** *res publica* [third nature]. The three life-cycles of science in the archive (Daston). In the first paragraph (above) we are in *medias res*. In the second paragraph we are *in limine*. The what of *res publica*?

This is where the archive constitutes an opportunity, because it is a rare occasion where the two first levels can be *modelled* by the way the archive is made accessible, is categorised and is managed over time. Modelling is *res publica*. As is the part of the archive in which the model is intrinsic. The *modus operandi* of modelling is technological—whether it is high/low tech—while the opus operatum of the model is cultural and historical. Technology and culture are *not* the same, but are *similar*: the difference between them is intermittent, and their *mediation* is what can understand as *change* in the sense of the archive, or the archive in motion.

thought, extension, probability and statistics mediated by a shifter that generates a stochastic process. They map unto: order, complication, complexity and chaos.

We have moved from dream to imagination, and from imagination to culture. From the subreal to the fictional. From the fictional to the trans-individual. Correspondingly, we may want to move from science in the archive, to signs of the archive: the *mediations* that are *proper* to the archive—that comes from the *modus operandi* of archiving and the *opus operatum* of the archive— and features that kind of "self-grown" *interaction*

design that comes with it. That we may want to garden and prune, rather than constructing in a top-down fashion, nor let be dominated by its paradoxically anarchic rule. So: *middle-out*.

What constitutes a real challenge at this juncture—relative to the archive that has grown over time with multiple kinds of mediations—is the opportunity (and hence the importance) of keeping a *track-record* of earlier mediations: as the equivalent of provenance. That is, the provenance which is relative to the archive itself: how it is evolved and grown, in time, by multiple and technologically heterogeneous mediations. Here digital technology features a weakness: the GUI and functionalities can be changed without altering the screen-contents makes it potentially anhistorical.

It is, in this sense, *transparent*—in the specific sense of Slavoj Žižek (2006) where transparency is discussed as a special kind of darkness/blindness because *we see through* it—in a similar sense that photography is transparent: which it is, as long as we take it as a photo of this or that. And singularly connected to an event: transparency, in the case of the photography, comes with the *sham*-correspondence between what took place at the time of the photograph (the *studium*) and what took place with the event of the photography (the *punctum*). It comes with a fake *lucidity*.

Though *similar* to the photograph the events of the computer and the contents of the screen, are *not* the same. The computer shares the the problem, but is technologically closer to *video* than to photo. Which means that it grafts unto *agency*, where the image grafts unto *imagination*. Which means that the *mediation* of the specific *difference* between a photo and a computer-screen, is the *event*. The events of mediation are more obvious in the case of computers, than with the level of subtlety that Roland Barthes has to muster in Camera Lucida: *transparent*, yes, but *powerful*.

Here events can be conceived in at least two ways, as e.g. by Deleuze and Badiou: events as ubiquitous, in becoming, related in a non-logical way to creative experimental moments, and interrelated in complex ways (Deleuze); events as rare, surging from excluded part of reality, that are prior to truths, logically unfolding in organising and ordering moments from decision (Badiou). So, between this *point* and *counterpoint* of events, there are *stochastic* processes: in a sense of a saddle-point between probability and statistics depending on the specific role of shifters.

Simplified, the definition of the event as a *shifter* back/forth between *extension* (Deleuze) and *thought* (Badiou): and, in the same order, between meaning and agency; between the event of recording and the event of replay; and between documentary and archival provenance. With the situationist terminology applied to the archive, the shifts between *rendezvous possible* and *derive* can be used to model the perambulating researchers that, in sum, constitute the archive usership where the life-cycles of 1st, 2nd and 3rd nature hinge on the events as shifters: flip-switch events.

The SWIRL signature as a model of the flip-switch. At each back/forth a new layer is added: featuring the 1st, 2nd and 3rd nature *layers*. Taking stock of these requires that a track-record is kept and fed forward.

Rendezvous possible: the output of several people acting *blindly* on instructions, which upon performance shift to the *readability* of the instructions (from the content supplied by their *enactment*). *Derive*: acting intentionally with *designed* constraints, supplying a *harvest* of contingent findings to which one was previously blind. These two shifters are clearly *hybrids* by the standards of Deleuze's and Badiou's philosophies. They feature *active models* in the twists and turns—swirls within swirls—of an archival query. On a digital platform the first features in GUIs, while the second are the actual user-interactions.

The first lean towards the probability of situations, the second to their statistics: *likely* outcomes in a chaotic situation, vs. distributions of such in a field. Deleuze and Badiou are useful to conceive such field- and spot- up to a critical point where they become hybrid as they *phase unto* each other. This criticality hatches new repertoires: featuring the 1st, 2nd and 3rd nature layers.